

THE ANTIQUE PHONOGRAPH MONTHLY®

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APM ARCHIVES OF RECORDED SOUND

Issue No. 78

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The Direct United States Cable Company (Limited.)

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DATE.

CABLE OFFICE,
40 BROADWAY

and
51 NEW STREET,
NEW YORK.

JUN 27 1888

No. 44 CN

No. of Words 38

The following **CABLEGRAM** received "VIA DIRECT CABLE," at 8.24 M.

From London To Edison Ny

First phonograph received
today every word

perfectly clear and

distinctly understood by

every member of

my family including

child seven years

old accept heartiest

congratulations on this

unparalleled triumph of

No Inquiry respecting this Message can be attended to without the production of this Paper.

Mind over matter Gouraud

Mind Over Matter: Col. George E. Gouraud's cable that the first trans-Atlantic cylinder record (with phonograph) has arrived safely with Edison's voice intact is received in the US on June 27, 1888.

Courtesy ENHS

Across the Seas

The Phonograph's Journey 100 Years Ago

Bill Klinger

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DEAR APM:

Question: When did the term 'Rock 'n Roll' first appear in recorded music?

E.P., Nashville

Answer: Most references give Mildred Rinker Bailey's song ('Rock It For Me') as the first, made for Vocalion 4083 (and Parlophone R-2568) on April 21, 1938 with 'Red' Norvo and George Wettling. However, research in the **APM** Archives (with the help of Chuck Azza-lina), has traced this term to at least mid-1898 when the expres-sion 'a-rockin' and a-rollin' ap-peared on the Edison brown wax cylinder title #2225 *Our Sunny Southern Home* by the Edison Male Qt. (4th Sup. List). There the term (probably de-rived from black Gospel ser-vices) was humorously applied in a session of craps (dice). The record was based on an 1896 vaudeville sketch by Len Spen- cer and John P. Hogan.

By the way, several collec-tors have written in to advise that *The Possum Chase* is in-deed listed in *ECR, 1889-1912*, but as *De Possum Chase*! And I have been thinking about *Our Nation's Guard March* - could it possibly be *The Amer- ican Guard March* (listed) un- der an alternate title? □

'Hello' Update

The results of our article on 'Hello' continue to ripple through the media. We received a cordial letter from E.S.C. Weiner of the Oxford University Press informing us that the citations of 'hello' we discovered would be incorporated in the next edition of the Oxford Unabridged Dictionary of the English Language. And the March 20, 1988 issue of the *Los Angeles Times* devoted a column to our research. Actually, we had a momentary scare when we were reading **APM's** new *Picture the Songs*. There, on p. 56, Mr. Levy stated that the term was used in a stage show entitled *The Adventures of Paul Pry* in the late 1820's(!), in the phrase "I just dropped in to say hello." We finally located Mr. Levy (91-years-young) who lead us to the Johns Hopkins University Library where his collection was now archived. However, the original sheet music gave the phrase as "I just dropped in! Hope I don't intrude!" Mr. Levy confessed to a memory lapse, and Aug. 15, 1877 still stands as the first appearance of the word 'hello'. We also located in the **APM** Archives an 1892 NJ cylinder record catalog which shows that one Garry Allen (pseudonym) recorded selection no. 87 - Hello, Babby! - the first song (1884) that utilized the word (but no telephone yet). The first song that combined 'hello' and the telephone was apparently the 1899 song - 'Hello, Ma Baby.' □

Highlights of Edison (and Early) Phonograph Development, 1877-1888

(compiled by Bill Klinger)

Dec. 6, 1877: Thomas A. Edison hears the words of Sarah Hale's poem "Mary Had a Little Lamb" played back by his tin-foil phonograph at Menlo Park, NJ; he is the first person to record and reproduce sound.

1878: Tin-foil phonographs are manufactured by S. Bergmann, Poole, Hardy, and others. Despite grand predictions for the device, it soon languishes.

1879 - 1886: Edison shifts his attention to the development of electric lighting.

1881 - 1886: Charles S. Tainter, Chichester A. Bell, and Alexander Graham Bell investigate various sound recording techniques at the Volta Laboratory in Washington, DC. At first they literally use an Edison tin-foil model, and then work with wax, air and light. They settle on a thin cardboard cylinder coated with ozocerite (Graphophone). Their work rekindles Edison's interest in his most original invention.

Oct. 5, 1886: Edison directs Ezra Gilliland (a long-time associate from his telegrapher days) to design an electrically driven phonograph with removable cylinders.

May - Nov. 1887: Edison builds and moves to a much larger lab and factory at West Orange, NJ.

May 4, 1887: Emile Berliner applies for his first Gramophone patent covering the lateral recording technique.

May 25, 1887: Edison rejects an offer from the Bell-Tainter group to join forces.

October 28, 1887: Edison organizes the "Edison Phonograph Co." Gilliland is given exclusive sales rights for North America through his "Gilliland Sales Co."

Nov. 26, 1887: Edison applies for his first phonograph patents (6) since the tinfoil days. On Dec. 14, he applies for a British patent.

Jan. - Mar. 1888: Edison personally supervises experiments with white-wax cylinders on the 3rd floor of the West Orange laboratory. Seeking to enlarge upon Gilliland's manufacturing capacity at Bloomfield, he invites (Mar. 22) bankers and investors for a demonstration. The machine does not work properly.

May 12, 1888: Edison and Gilliland hold a more successful demonstration at the newly-formed New York Electrical Club. Ten phonographs are shown; the distinguished audience includes Civil War General Wm. T. Sherman. The Edison Phonograph Works is incorporated and construction scheduled for two large factory buildings.

June 12, 1888: While his European representative Col. Geo. E. Gouraud waits in London, Edison seeks financing from Jesse H. Lippincott. The financier plans to establish the North American Phonograph Co. to unite the Edison and Graphophone (successors to Volta) interests. Edison arranges that his assistant H. de Coursey Hamilton will deliver to Gouraud "the first one of the new model that has left my hands." The scheduling is tight.

June 16, 1888: Work stops at 3 a.m. The phonograph destined for Gouraud will be assembled upon arrival in London. Edison records first "mailing phonogram" ('talking letter') with additional sound effects from another of his "experiments", his 2-week-old daughter Madeleine. The famous portrait of his marathon session is taken at 5:30 a.m. Gouraud's brother-in-law, the Rev. Horatio N. Powers, records *The Phonograph's Salutation* ("I seize the palpitating air....").

June 26, 1888: Hamilton and the phonograph arrive in London. Edison's cylinder (and Powers') is played and Gouraud cables "First phonograph received today. Every word perfectly clear and distinctly understood by every member of my family including child seven years old. Accept heartiest congratulations on this unparalleled triumph of mind over matter."

June 28, 1888: Gilliland and Edison sign the agreements with Lippincott to permit creation of the North American Phonograph Co.

June 30, 1888: Colonel Gouraud sends a "voice letter" reply to Edison, completing the trans-Atlantic exchange.

July 14, 1888: Hamilton reports on success of beeswax cylinders. Gouraud requests additional cylinders of Edison's voice for leading scientists. Jesse Lippincott officially organizes the North American Phonograph Co. and divides the US into territories.

1888 - 1890: Edison's "perfected" phonograph is shown throughout Europe, before heads of state, musicians, composers, etc. and in many public halls. Many historic recordings are made of famous individuals, with accompanying documentation.

to be continued...

The Music Men: An Illustrated History of Brass Bands in America, 1800 - 1920,
by Margaret & Robert Hazen, Smithsonian Institution Press, 248 pp.

Fred Williams

No doubt the throng that circulated through Bilton's Antique Music Show last April 24th in Cranford, NJ paid some attention to the music coming from the tremendous variety of disc, cylinder, and mechanical music machines. Much of it was band music. At some time in our collecting lives we have no doubt wondered about the who, what, why, how, when, and where of 'band' music. Now for the first time since H. W. Schwartz's *Bands of America* (Doubleday, 1957), we have an excellently organized overview of the brass/woodwind shifts from 1800 to 1920 (today's balance). At the same time, we have superbly detailed insights that flow effortlessly because of the deft choice of content and illustrations, all nudged along by the wonderfully lucid style of writing. Put it another way - you will be mesmerized by this book and won't want to put it down! Remember, the record industry *began* with band recordings.

The Hazens' aim is well put on p. xviii of the Preface: "*The Music Men* focuses on the evolution of the American Band movement from its origins in the early 19th century to the end of the First World War. Utilizing original band documents, contemporary newspaper accounts, hundreds of band programs, and thousands of pictorial records, we have sought to profile the musicians, amateur as well as professional, who contributed to the movement. The many occasions and celebrations that featured band performances, the evolution of band instruments and music during the nineteenth century, the influence of military music traditions and the relationship between the music business and band development, are but a few of the themes central to an understanding of the band movement. Unlike many music scholars who tend to view bands only as they relate to "high art" music in America, we attempt to present the subject in the context of American society at large. What may emerge is a more complete picture of America's vital and vibrant bands, the musical ensembles of the people."

In ten chapters that include references to over 300 organizations, 178 illustrations (with a list after the Table of Contents), 351 citations and other acknowledgements under "Notes", a two-page 'bird's-eye view' chronology of American band history and an eight-page alphabetical index of people and

organizations, we are channelled through a kaleidoscope of time capsules adding up to a better understanding of what can be termed as the band phenomenon and its relationship to the American way of life. The wealth of pictorial material is really amazing as we view reproductions of engravings, stereographs, sketches, woodcuts, cabinet and trade cards, cartes d'visite, postcards, programs, newspaper and magazine illustrations, chromolithographs, broadsides, ferro-types, etc. and 66 photos. The story unfolds with accompanying illustrations which complement the text.

You don't have to be "in" to bands to enjoy the saga. You do have to be inquisitive about how we lived, what we looked like, and how we entertained ourselves. For the machine specialists, the endless pictures and detailed history of the brass and woodwind instruments is easily worth the price of the book. As a record collector, my head is still spinning with the fascinating band histories. When you emerge from these pages, you too will be an authority. I know. I read this 'cliff-hanger' four times!

But it is as a record specialist that I note the lack of understanding about the rise and fall of band record popularity, and thereby record production. The peak years of variety for band cylinder records (Columbia and others) were from pre-1895 to 1910. With the Victor and Columbia 78's, roughly 1902 to 1915 were the best. In February, 1917, the Victor Company virtually ceased making band records. No longer was the band the medium for dancing or listening pleasure. The Original Dixie Land Jass Band and Joseph C. Smith's Orchestra (and others) took over. Only the era of ethnic music recordings (but with low sales) remained to proliferate through the 1920's and abruptly end with 1929. Since the authors cited no reference with a detailed description of recordings (where is Jim Smart's book or Fagan/Moran?), I can only presume that they were unaware of the coincidence of the decline of amateur and professional bands *and* band records.

Missing, though not a major oversight, in the Chronology of American Band History are the beginning dates of the Dodworth family band and the Manhattan Beach concerts, the first disc records of Emil Berliner (1889 & 1894), the first (cylinder) records by
(cont'd on page 7)

FROM THE GOLDEN AGE — The Real King of Jazz

Joe Klee

They called Paul Whiteman the King of Jazz — his publicist saw to that. Actually, Whiteman was a violin and viola player of some capability but not much distinction. He had played in the string section of the symphony orchestras of his native Denver and his adopted home, San Francisco. Yet in 1930, when his world famous orchestra was making the film *King of Jazz* and a prefacing cartoon showed Whiteman in all his corpulence playing the fiddle in the jungle to tame the savages (remember this was nearly sixty years ago and Hollywood was still dealing with colored people in those terms), the hot playing had to be ghosted by Joe Venuti. As usual, Whiteman knew the right people to hire and if he couldn't actually *play* the part, Venuti could and nobody would know the difference until years later when some scholar (thank you) would unearth the secret... and by which time nobody would really care. Actually, given Venuti's somewhat sick sense of humor, it's altogether likely that Joe got a kick out of subbing for his rich and famous boss.

Who was the King of Jazz? Ask just about any jazz aficionado, at least those over the age of 30, and the answer will be unanimous. Louis Armstrong was born in New Orleans ... the birthplace of jazz according to most legends ... sometime around the turn of the century. Louis always said 1900, but some close friends and early associates put the date a few years earlier than that - but for textbook purposes, July 4, 1900 is as good a date as any. He learned to play the cornet after being incarcerated in the Waif's Home for inappropriate use of firearms during the New Year's Eve celebration of 1912. The band at the Home was coached by Peter Davis. Armstrong had already begun his singing career as part of a quartet of teenagers who sang on the street for whatever they might collect. Was Jazz the doo-wop of the 'teens? Apparently Louis tried his hand at the drums, alto horn and trombone before settling on the instrument that was to bring him eventual fame and fortune. Now, when I say fame and fortune, I don't qualify that phrase by adding 'for a jazz man' because Louis Armstrong earned plenty of both, especially later in his career when his 1963 recording of *Hello Dolly* knocked the Beatles out of number one. Armstrong had had hits before, but this one was more significant because it was a non-rock hit in a rock market and gave jazz fans momentary delusions of a return to sanity.

Louis Armstrong's actual birth date has always been a matter of contention, but it has never been a matter of concern. What Louis Armstrong did before he left New Orleans, while

important in the maturing performance of the artist, was totally eclipsed by what he did afterward. He was brought north by his mentor King Joe Oliver whose Creole band was setting all of Chicago afire with their hot playing. Oliver had heard tales grapevining their way North about Louis (who had replaced him in Kid Ory's band) and decided that he'd rather have him on his team than competing with him. The Oliver band was red hot by this time and they would soon make their first recordings for Gennett Records of Richmond, Indiana. On April 5th or 6th of 1923, or spread out over both those dates, King Oliver's Creole Jazz Band laid down nine issued sides for Gennett. These formed the clearest documentation of the authentic jazz form that came from New Orleans to Chicago and tomorrow the whole world (to borrow a phrase from someone or other ...). Oliver's band was to return to Richmond for another session later in 1923 plus some recording for Okeh, Paramount and Columbia in Chicago before Armstrong was to leave for greener pastures. Said pastures included Fletcher Henderson's band at Roseland in New York City and various bands under his own nominal leadership in New York and Chicago and all points North, South, East and West, including continents like Europe and Africa. I say nominal leadership because Louis Armstrong never could be bothered with being a band leader and there was always a Carroll Dickerson, Luis Russell, Les Hite or someone else with a band he could stand in front of and do his thing - leaving the aggravation of hiring, firing and discipline to somebody else ... usually his manager, the late Joe Glaser. Ruby Braff told me that Louis once did fire a musician, a bass player ... he must have been pretty terrible considering some of the less than excellent players Louis didn't fire, but then Louis once commented to a fellow musician to the effect that there's always two bands playing ... the one I'm working with and the one I'm hearing in my head. Two bits the band he heard in his head was either the King Oliver band or Louis' recording groups of the 1920s ... the Hot Five or the Hot Seven.

The Hot Five and the Hot Seven had a lot in common with King Oliver's Creole band. In addition to Louis, all those groups included Lillian Hardin at the piano. By this time she was Mrs. Louis Armstrong #2. Also brought over from the Oliver band were the Dodds Brothers ... Johnny on clarinet and Warren 'Baby' Dodds on drums. Banjoist Johnny St. Cyr had also joined the Oliver band by the time of their second date for Gennett and, of course, subse-

quent Chicago dates for various other labels. The differences were even more obvious. The Hot Five included cornet, trombone, clarinet, piano and banjo. The Hot Seven added tuba and drums. No second cornet. Also the Hot Five and Seven were bands that only rarely existed outside the recording studio. Louis and Lil were working at the Dreamland Cafe. The Dodds brothers had other jobs. The trombonist was Kid Ory who had come north after a successful career as a bandleader in New Orleans. Both King Oliver and Louis Armstrong had worked in Ory's band so now the leader found employment with his former sideman. The most important change was in Louis himself. He had left King Oliver's band to go with Fletcher Henderson's band. He had found his own niche as a virtuoso soloist, whose style owed surprisingly little to Oliver. He had become more polished as far as musicianship (and reading ability) went. More important, he had (through his exposure with the Henderson band and recordings with Bessie Smith) acquired a following. People knew who he was and how he played. Lil was able to convince the management of the Dreamland Cafe to put up a monster sign on their premises hailing Armstrong as the World's Greatest Trumpeter. Was Louis playing trumpet at that time? Frankly, I'm not sure. Shortly after joining Henderson's band in late 1924, the story is told that Fletcher advised Armstrong's section mates (Howard Scott and Elmer Chambers) to take Louis in hand and get him to buy a trumpet because it didn't look good on the stand for Louis to be standing there with a cornet while the rest of the section was standing with their trumpets. On recordings I doubt it mattered much to Fletcher what kind of horn Louis was playing and he was, I'm sure, pleased to let him record with the more familiar, more comfortable for Louis at the time, cornet. In his discography, *Boy From New Orleans*, subtitled *Louis "Satchmo" Armstrong on Records, Films, Radio and Television*, Hans Westerberg asserts that some time in 1927 Louis switched permanently from cornet to trumpet. Just when, nobody seems to know for sure, but it is certain that by the time of the recordings with the new and improved, enlarged, Hot Five (the improvements included Earl "Fatha" Hines on piano and Zutty Singleton on drums), Louis was playing trumpet exclusively. It should also be noted that from this time on, the Hot Five was always at least a Hot Six (with the addition of a drummer), and often a few more pieces were added. If Don Redman were in town with his saxophone... why not! The Hot Fives and Sevens (sometimes called the Savoy Ballroom Five) lasted until March of 1929 when Louis moved again to New York and began recording with something close to a big band ... 10 or 11 pieces. Louis was becoming more commercially viable as an entertainer as

opposed to a hot jazz musician. He found himself being given tin pan alley plug hits like *Some of These Days* and *When You're Smiling* to record. His horizons were expanding and so was his audience in one way. The more accepted Armstrong became by the man in the street, the less popular he was among fellow musicians who wanted more *Cornet Chop Suey* and less of *Hobo You Can't Ride This Train*. Add to this the fact that a lot of his black audience felt he was an Uncle Tom, though anyone who knew Louis knew that they were wrong. If he played the stereotyped role in films like *Pennies From Heaven*, it wasn't because he enjoyed playing a musical Stepin Fetchit, but because he wasn't aware that there were any other options open to him... and in those days I'm not sure there were many. Anyway, from about 1929 or certain 1930 on, the world had gained a celebrity .. an entertainer .. and if it lost a hot jazz musician in the process (which I don't think it did), that's how it goes. If Louis wasn't making your hair stand on end with a *West End Blues* intro on every record, he still did it often enough that you knew that he still knew how.

Enough words about the man and his career. Where do you find the music? The good news is that Louis Armstrong was a legend in his own time so that even before his death there was plenty of Louis on 78, on LP, on 45. There were even some cylinders which were made by Melrose publishing expressly for the purpose of transcribing Louis' solos for a folio of written-out choruses ala Satchmo. To the best of my knowledge, none of these has ever surfaced. George Hoefer jr, whose Hot Box was the collector's clearing house of *Downbeat* Magazine, once received a letter from a collector who claimed to have one but it turned out to be the cruelest of hoaxes. Even the CD catalog is full of Armstrong but, as one could well imagine in the case of a performer who had achieve that kind of commercial success, most are from the era of *Hello Dolly*, *Mack the Knife* and *Come To the Cabaret*. A lot of performances from the period of the All Stars have also survived into CD-dom as have some performances on Verve where Norman Granz insisted on pairing Louis with more modern players such as Oscar Peterson's trio and those who went along with some of the more contemporary post-swing forms such as Ella Fitzgerald. Considering how little these artists had in common with Armstrong, it's surprising that these recordings are as musically successful as they are.

BBC, an Australian label distributed in the USA by Mobile Fidelity Sound Lab, have put out a Louis Armstrong CD: *Great Original Performances, 1923 - 1931*. These recordings are re-mastered into digital stereo for compact disc by Robert Parker, Australian sound engineer, broadcaster and jazz record collector. I know what you're thinking. I too remember

cringing at the words 'electronically reprocessed for stereo.' But since this was, at the time, the only way to get these classics into my CD collection I bit the bullet and paid the price for at least a stop-gap measure. Imagine my surprise on getting home and putting the disc on my machine to find the sound excellent in spite of the digital remastering and the stereo. If something better and more natural comes along, I'll take that too; meanwhile I'm happy with BBC CD 597. This is a compendium from 1923, *Snake Rag* - a June 22nd, 1923 King Oliver re-make for Okeh in Chicago of one of the tunes recorded for Gennett two months earlier in Richmond, to 1931, *Lonesome Road* - a big band with plenty of hokum between Louis and the band. Louis' take-off on the preacher is hilarious even if in doubtful taste. In between are Hot Fives, Hot Sevens, and other offshoots including *West End Blues* with its clarion Armstrong introduction, *Willie the Weeper* - an ancestor of *Minnie the Moocher* and *Knockin' a Jug* with its premonition of All Stars to come ... Louis' first record in the company of Jack Teagarden. If I went into everything we'd be here all night.

Perhaps it was the BBC bootleg, but whatever it was that finally goaded CBS into putting out Volume One of the Hot Fives on Compact Disc, all I can say is thank God and it's about time. Unlike their 4-Lp set *The Louis Armstrong Story*, CBS CK 44049 is complete, as far as volume one goes. Every tune the Hot Five made for Okeh is here and several have never been available since their original issue. I'd like to call special attention to *My Heart*, *Oriental Strut*, *Droppin' Shucks* and *Who' Sit*. These are lesser-known Armstrong Gems, but gems they are indeed. Listen not only for Louis' slide whistle solo on *Who' Sit*, but also for what clarinetist Johnny Dodds and banjoist Johnny St. Cyr do around him. They weave a gorgeous filigree of counter-melody around the lead. Of course, the ones you know are there too... that's what complete means and whether (like me) you first heard *Heebie Jeebies* on a 78 rpm war time reissue or whether you heard the original in '26 or the Lp reissue ... it's still a gem and frankly, I'd never heard it this well before. Words I couldn't quite catch previously became crystal clear on CD. Of course, I don't have to tell you about *Cornet Chop Suey*. If you've heard it ... you know. If you're hearing it for the first time, I envy you that pleasure.

I sincerely hope that everything that Louis ever recorded comes out on CD. It would take a good many discs to do it all, but even Louis' most trivial effort on whatever pop tune they handed him is worth preserving and listening to with frequent repetition. It's basically like Louis said on *Gut Bucket Blues*: "Everybody from New Orleans can really do that thing ... Hey, Hey!" □

(cont'd from page 4)

a service band (1889 - U.S. Marine Band), Eldridge Johnson's takeover from Berliner and start of the Victor Company (1900/01), Arthur Pryor's first band recordings for Victor (1903), Jules Levy's last cornet solo recordings (same year), the first ODJB release by Victor (1917) and the first electrical recordings of 1925.

Giuseppe Creatore is described as a cornet soloist on p. 117. But Creatore was a trombone player and in the complete Willow Grove Park Concert programs from 1900, 1901, and 1903 I have been unable to find even one instance of his performing a solo. He played duets, trios, quartets, and sextets however. In the chapter "Discoursing Sweet Music" (pp. 112 - 127), the following important music arrangers were not mentioned: Prendeville, Safranek, Moses-Tobani, Laurendeau, Lake, etc.

On page 175, William A. Boss, a citizen of Locustville, Rhode Island, wrote the following poem about the Mechanics Brass Band for the New Year's Day Festival at Barber's Hall on January 1, 1868:

*Oh! Come one and all, who love music and pleasure,
In the Mechanics' Brass Band, you'll find a treasure.
The first is their leader, his name it is Jillson,
Then Wood and there's Morton, there's Chase and
there's Wilson;*

*There's Clay, and there's Griffith, and Jimmy the
drummer,*

*And Amos and Jason, both jolly as summer:
And then there's one Henry, and also a Josie,
And when all together are pleasant, and cosy.*

*The hail to the Band, all lively and jolly,
They'll scatter the blues, drive off melancholly.*

*If you wish a tune played, you have only to choose,
and if they can play it, they will never refuse;*

*Oh was ever such music heard in creation,
Old Yankee Doodle they will play like the nation;
The Red, White, and Blue, the Star Spangled Banner,
The Poor Old Slave and Oh Susanna;*

*Cease then ye grumblers, oh cease then your
fretting,*

*They'll play at your suppers, your socials and
weddings.*

The graphics on the front and back covers are in color, and the authors' feeling for the subject is contagious. Sousa's band may have only marched seven times in their entire history, but you'll swear you hear band music when you close the book. Call your local bookstore, the Smithsonian Press, (or Allen) quickly before they run out of copies (\$21.95 ppd.). □

[By the way, the address for *Ferracute: An American Enterprise* (Oberlin Smith's company) in our last issue was Arthur Cox, P. O. Box 411, Bridgeton, NJ 08302-0317], (\$32.) □

NOTICE

Next **Automated Music Shows** Sun., **Sep 18, 1988** at Coachman Inn, Exit 136 Garden State Parkway, Cranford, NJ. Phonos, Music Boxes, etc. (8am - 4pm). Lynn Bilton, Box 25007, Chicago, IL 60625. Or (312) 366-3903. Admission only \$3.

RESEARCH IN PROGRESS

For a book and centennial celebration of the life of Albert Spalding, American violinist, trying to locate photos, letters, films, etc. Thank you. Suzanne Spalding Winston, Box 7, Lyme, NH 03768.

Researcher compiling history of US Phonograph Co. of Cleveland, OH. Seeks US Everlasting, Lakeside, Cortina Languagephone, & Mediphone cylinders. Catalogs, ads, etc are needed for complete listing of records. Originals or xeroxes OK. Bill Klinger, 13532 Bass Lake Rd., Chardon, OH 44024. Or (216) 481-8100 days, or 564-9340 eves.

Producing hour-long documentary film on history of phonograph from 1877-1929. Interested? Don Henry, 110 W. Seldon Lane, Phoenix, AZ 85021. Or (602) 943-3512.

Edison Diamond Disc Artists & Records 1910-1929

Ray Wile & Ron Dethlefson
Alphabetical index of artists, photos, patents, history, etc.

\$24.95 (few left)

Ron Dethlefson

3605 Christmas Tree Lane
Bakersfield, CA 93306

PHONOGRAPHS FOR SALE

Victrola VV-XVI, ser. no. 78926 for sale with record albums; Edison cylinder player with holly-hock horn & cyls. Mrs. Helen Ely, Heldave Farm, RD 3, Box 346, Robbinsville, NJ 08691.

PHONOGRAPHS FOR SALE

Wear With Pride!

Phonograph Lapel Pins. Quality workmanship of gold & enamel. Two types available: Vic III with brass & black horn or Edison Standard with cygnet horn, only \$8.50 ea. Liz Grubb, 1412 W. Walnut Ave., Lompoc, CA (805) 736-8118. (79)

PHONO MUSIC SHOW!

Cranford, NJ Fall 1988 Show Date: Sunday, **Sep. 18**. Largest show and sale of vintage phonographs, music boxes and automated instruments in the Eastern U.S. One day only, at the very accessible Coachman Inn, adjacent Exit 136, Garden State Pkwy (No early buyer's fee). Our Springshow had dealers attending from as far as California and Texas. Buyers from four continents attended. Admission, only \$3. Your name and address will bring a copy of our free newsletter, **Noteworthy News**, with interesting features about the hobby and descriptive of the show. For further information, contact **Lynn Bilton**, Box 25007, Chicago, IL 60625, or (312) 366-3903.

Phonograph Collection: 47 phonographs, Edisons, Opera, Triumph, Homes, Standards, Firesides, Gems, Amberolas, 800 cylinder records, boxed. 25 extra horns. Victors, Columbias, others, some have wood horns, 15 boxes of parts. Everything goes, \$35,000. OBO. Call Charles days 503-479-4282. (80)

Edison Standard Phonograph with 30-inch horn in vg/exc. cond; cylinder record cabinet with over 200 records, incl. Bryan & Taft, brown wax, mostly 2-min., some 4-min, all with containers. \$2000. D. Mattox, RD 1, Box 572, Ilion, NY 13357. Or (315) 894-3885 eve's. (78)

PHONOGRAPHS FOR SALE

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 165345, Irving, TX 75016. (TF)

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (78)

Columbia Type AU disc phono & matching Standard disc phono, both orig. & excellent. \$1100. the pair. Vince Loerich, 914 Tomlinson Dr., Wray, CO 80758. (303) 332-3225. (78)

Edison Disc Phonograph, Type S-19, SM 99057, with 35 thick records. Roseline Binnix, RD 2, Box 2153, Duncott Ln., Pottsville, PA 17901.

Edison Standard Phonograph pats 1888-1898, made for Int'l Textbook Co., Scranton, PA, orig. cond., no belt. Best offer? R.S. Kelly, 1 Whitekirk Drive, Wilmington, DE 19808.

Edison Fireside cylinder phono, #53698, exc. cond. w/ 76 4-min. and 4 2-min. cylinders and orig. oak 5-draw cylinder cabinet, also excellent cond. \$2200. or best offer. Dennis Szabo 215 745-8480. (78)

PHONOGRAPHS WANTED

Need info on The Valuphone/Chicago, made by Wizard Phonograph Co. in mid '20s. Can you help? Brad Smith, 1601 N. Walnut #6, Ellensburg, WA 98926.

PHONOGRAPHS WANTED

Phonograph Collectors are invited to join the California Antique Phonograph Society (**CAPS**), and may send \$10. for a one-year U.S. membership (Jan.-Dec.). This fee includes the Newsletter and meetings in W. Covina, CA. Send SASE for more information. C.A.P.S., P. O. Box 67, Duarte, CA 91010.

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$12 a year gives you full membership and 12 issues of the Newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Want Victor Orthophonic phonographs: Credenza, Granada, Colony, Consolette, etc. Any cond. Ralph Banta, Rt. 1, Green Forest, AR 72638. (80)

I would like to correspond with owners of Columbia & Edison coin-op machines to obtain catalogs, literature, prices, etc. for future purchase. David Cosmo, P.O. Box 522, Somers, NY 10589. (79)

Victrola XVIII in good cond; XI & XII table models in good cond. Victor VI in good original or restored condition. Also 2/4 min. Edison/Columbia cylinders in good cond. & empty cylinder boxes, Edison, Columbia, others. Don Balla, 214 W. 72nd St. #6, New York, NY 10023. Or (212) 362-2378. (79)

HELP: I NEED PARTS!

Looking for original Berliner strap-type reproducer. Original tinfoil phonograph. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503. (83)

HELP: I NEED PARTS!

Want parts for Rosenfield Illustrated Song Machine and Rosenfield coin-operated record player. Also coin-operated phonographs, music box from old slot machines, and unusual coin-operated gambling, music and arcade machines. Mike Gorski, 1770 Dover Rd., Westlake, OH 44145. Or (216) 871-6071. (81)

Black & brass horn for front-mount Victor R, with threaded elbow. Buy or trade. Arthur Wohl, 101 Clark St. (3K), Brooklyn, NY 11201. (718) 894-8993.

Original front panel (with good decal) for Edison Fireside case; crank for Talkophone; cylinder record cabinet. Howard Embleton, RD 2, 53 Woodland Dr., Vernon, NJ 07462. (79)

Hobbies Magazine Jim Walsh articles, Ediphone literature or manuals. Mark Ulano, 400 West Ave. 42, Los Angeles, CA 90065.

RECORDS FOR SALE

Beautiful new colorful record boxes (replicas) for Edison Royal Purple, \$1.50 ea. Blue Amberol (orange style), \$1.00 ea.; Columbia Indestructible (red style), \$1.00 ea.; Lambert (for pink cyls.), \$2.00, incl. lids and labels for Edisons. Postage extra. Burdette Walters, Box K, 610 8th Street, Wellsburg, IA 50680. (83)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

78s for sale, all kinds. List available for SASE. Mike Kusiak, 230 Park Avenue, New York, NY 10169. Or (212) 490-2928.

RECORDS FOR SALE

Free list of 78s available for SASE, never played. Lewis Gillingham, 4596 Westridge Dr., Oceanside, CA 92056.

8-page list of 78 rpm records for SASE. Joseph Schaffer, 4715 NW 7th Dr., Plantation, FL 33317. Or (305) 587-0791.

Two albums of old classical records. Ora T. Nackenhorst, 131 Saw Mill City Road, Shelton, CT 06484.

Tapes of past **ARSC Programs**, available from **Conference Tape**, 8 Woodburn Dr., Ottawa, Ont. Canada K1B 3A7. Prices are: \$5. for 60 min., \$6. for 90 min. plus 75¢ post ea.

Always interesting auction lists: Send SASE for latest from Larry Holdridge, 54 E. Lake Dr., Amityville, NY 11701.

78rpm Auctions!

1900's thru 1940's: Black/white jazz, dance bands, comedy, speech, personality, sweet/swing, bands, pop, blues, rare labels, and much more. I have very high grading standards, your satisfaction is 100% guaranteed! Coast to coast references can be provided. *Please send 2 - 22¢ stamps and state your wants.* **Sherman Tolen**, 3264 Silsby Rd., Cleveland Hts., OH 44118. (78)

Replacement cardboard spindles & caps for cylinder record cabinets, \$22 per 100 ppd. Tim Goon, 15660 Cumberland, Riverview, MI 48192. (79)

I run regular cylinder auctions, as well as gramophones & phonographs. I also am extending into 78 rpm records. My next auction is of record catalogs and copies of the *Record Collector* magazine, over 150 lots. Write to: Rod Cornelius, 16 Jubilee Ave., Devonport, Auckland, New Zealand. (78)

RECORDS FOR SALE

Selling 78s, acoustic, electrical, (Fonotipias, G&T), old LPs, opera, classical, tangos, jazz, marches, popular, ethnic, South American music. **Arte y Sonido Records**, Casilla de Correo 4518, (1000) Correo Central, Argentina.

Discophile's Spring '88 Jazz-Blues/Pops 78s/LPs auction lists free. 1000s in top condition. Publications, phonographs, equipment. **DISCOPHILE**, POB 410239, San Francisco, CA 94141-0239. Or (415) 552-1022. Specify lists. (80)

30 Cantorial, Yiddish, Operatic 78s for sale. Rose Bolef, 200 Lincoln Terrace, Norristown, PA 19403. Or (215) 539-1590.

MAIL AUCTION!

Collectible records: cylinders, 78s, LPs, all subjects. Price reports to bidders. Old Time Music, Box 130, Barrington, NJ 08007. (78)

The Federal Cylinder Project: field recordings of American Indian cultures. Bibliographical Guides available from Superintendent of Documents, Dept. 39-LC, US Gov't Printing Office, Washington, DC 20402.

RECORD FINDER

P.O. Box 1047

Glen Allen, VA 23060

Announces their giant 78rpm record auction. Over 10,000 pieces offered. Also regular monthly sales reaching over 40,000 collectors. If you are not on our mailing list, drop us a line. Let us know your interests, and receive a free sample copy of *The Record Finder*. Annual sub. still only \$10. We also carry complete line of accessories, sleeves, plastics, storage boxes, mailers, record cleaning equipment, etc. Send for our free catalog.

RECORDS FOR SALE

Caruso on 78 dubbings of cylinders; first US, and first orch. acc. records, dubbings with 1935 Victor orch, pirated Opera Disc. Also recitations, marches, 1st stereo on Cook LPs, complete Chaliapin (imported). Art Faner, #101, 1961 Center, Salem, OR 97301. (78)

RECORDS WANTED

Want to buy **military and concert band** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (78)

Al Jolson on *Little Wonder* records. "Back to Carolina", etc. Richard P. de Fabio, 1946 St. Francis Ave., Niles, OH 44446. (79)

Diamond Discs: #51542 Golden Gate Orch. "Charleston"; #551868 "Christmas Recollections" by Yuletide Ensemble. Bill Eigenfeld, 388 Ave. X, Brooklyn, NY 11223.

Desperate for Caruso G&T; and a real photo of Bjoerling. Clara Koser, 2681 W. 2nd St., Brooklyn, NY 11223. (79)

Want recordings by Rudy Wiedoeft. Collector will pay fair prices. Charles Selzle, 1750 Cleveland Ave., Abington, PA 19001. (85)

Cal Stewart (Uncle Josh) on 7" discs; Berliner, Climax, Columbia, Oxford, Zonophone, etc. Also Cal Stewart on pink Lambert and Columbia 6-inch cylinders. Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (78)

Swedish cylinders needed, Columbia, Edison, etc. decent cond. Pat Conte, 89-39 114th St., Richmond Hill, NY 11418.

RECORDS WANTED

Victor record ca. 1929 by Billy Murray, entitled *On Main Street*. D'Arcy Brownrigg, P. O. Box 292, Chelsea, Quebec, Canada J0X 1N0

Any recorded versions of "White Wings" other than Edison 372. Thanks. George Blacker, 345 1/2 So. Main Street, Cheshire, CT 06410.

Cassette recordings of college football broadcasts from 1930s, 40s, 50s; help! Ed Osterman, Rt. 1, Box 21, Central City, NE 68826.

Canadian folk singer named Ferron on Lucy Records, 1977 & 1978. Can you help. Thanks. Katherine Bouton, Univ. of Delaware, 700 Pilottown Road, Lewes, DE 19958. Or (302) 645-4278.

Billy Murray records in mint cond: Edison DD, 52518, 52609, 52642; Edison laterals, 14014, 14021, 14031, 14066, 14067. Brunswick, 4408, 4513, 4597. Bluebird, all six. Electrical Blue Amberols, and literature, photos, promotional material on Billy Murray. Dick Carty, 408 Strand, Manhattan Beach, CA 90266. Or (213) 374-6116.

Want Hit of the Week records, paying top price for #'s 1026, 1040, 1061, 1066, 1077, 1096, 1100, K-6. Must have no creases or digs. Jim Polsene, 602 Chicago St., Manitowoc, WI 54220. Or (414) 682-0999.

Want in exc. cond.: Bing Crosby on Brunswick, Columbia & Victor, Al Jolson: Victor 17081, 17318, Columbia A-1374, A-1356, A-2007, A-2106, A-3913. Will pay reasonable prices. Tom Perrera, 114-25 118th Street, So. Ozone Park, NY 11420.

Buying Jewish comedy and klezmer records & cylinders. Send all info to: Allan Topolosky, 39 Woodland Street, Sharon, MA 02067. (80)

RECORDS WANTED

Buying 78 rpm dance band, jazz, 1920-1935. Single records or collections. Send your sales/auction list. **Shellac Shack**, Box 691035, San Antonio, TX 78269. (81)

Want to buy original or cassette dubbing of two early cylinders made in Los Angeles (ca. 1897): *American Beauty March* and *Sextet from Lucia* by the Lowinski Orchestra of LA. Will also purchase any recordings made in southern California before 1925. Please state cond. & price. Lance Bowling, Box 374, Lomita, CA 90717. Or (213) 831-1322. (78)

Top prices paid for Mexican recordings by Teddy Stauffer and Japanese recordings by Weintraub Syncopators. Robert Masopust, Thiersteinerallee 53, CH-4053 Basel, Switzerland.

PRINTED ITEMS FOR SALE

Talking Machine Madness: The Story of America's Early Phonograph Shows, 1878-1900, only \$4.50. **HHP Books**, Box 455, Fairfield, OH 45014. (78)

We Wanna Boogie: An Illustrated History of the American Rockabilly Movement. 300 photos, \$24.00. **HHP Books**, Box 455, Fairfield, OH 45014. (78)

The History of Television, 1880-1941 by A. Abramson, 368 pp. \$29.95. McFarland & Co., Box 611, Jefferson, NC 28640.

Bibliographic Guides in the Performing Arts from G.K. Hall, 70 Lincoln St., Boston, MA 02111.

International Who's Who in Music (11th ed.) from Melrose Publishing, 3 Regal Lane, Soham, Ely, Cambridgeshire CB7 5BA, England.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society**? Our magazine, the *Hillandale News*, by airmail is \$17. per year, \$13.00 via seamount. Subscriptions should be sent to D.R. Roberts, 80 Boltons Lane, Pyrford, Woking, Surrey GU22 8TN, England. Payment should be made to C.L.P.G.S.

Coming Soon! The Phonograph Patent Treasury by Allen Koenigsberg; lists, alphabetizes, chronicles every U.S. phonograph and record patent. Watch these pages. Now available: *Picture the Songs*, over 200 pages of 19th cent. American sheet music, \$25.95. **Edison Cylinder Records, 1889-1912, With an Illustrated History of the Phonograph**, only \$47.95. Available from Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Books about Radios, Records, Phonographs. Current titles: how to do it, price guides, history, reprints, much else. 78 rpm supplies. Long SASE for 6-page list. **The Sound Box**, Dept. APM, Box 226, Etttrick, WI 54627. (83)

Send for our Catalog of **Phonograph, Jukebox, and Player Piano Publications** to: **AMR, P.O. Box 3007, Arlington, WA 98223. Or (206) 659-6434. (78)**

64-page excerpt from Edison Blue Amberol Recordings, covering all the 5000 series Blue Amberols. Glossy, color available from original printing, only \$5.95. Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

Directory of Blacks in the Performing Arts by Edward Mapp, 444 pages, from Scarecrow Press, 52 Liberty St., Metuchen, NJ 08840.

PRINTED ITEMS FOR SALE

Radio Horn Speaker Encyclopedia by Floyd Paul, covers 1920-27, 145 pictured horns, \$13.90 ppd. from Floyd Paul, 1545 Raymond Ave., Glendale, CA 91201.

Just For the Record (Inside the Record Business Today), by Shad O'Shea, \$24.00 ppd. from Positive Feedback Communications, P. Box 11333, Cincinnati, OH 45211.

PRINTED ITEMS WANTED

Old phonograph and record catalogs bought, sold & traded. Please write to **Tim Brooks**, 27 Greenway Drive, Greenwich, CT 06831.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-1905). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (86)

ITEMS FOR TRADE

Edison Spectacle phonograph for trade. Preference is toward Bergmann or Edison Tinfoil phono. Charlie (702) 747-1439 days 10 am Pacific Time best. (78)

MISCELLANEOUS FOR SALE

TUBES: 2500 boxed new tubes. 90% off current list price; not listed tubes, \$3. to \$5. (min. order \$25.) Send large SASE for prices on pre-1943 tubes. Also have needles for old & new phonos - send name & model #. J. Papovich, 216 Broadway, Westville, NJ 08093. (79)

Electronic Adapter to play tapes through any talking machine (fits any Victor Exhibition/compatible), Part #GS-2, only \$55. **Victorian Talking Machine Co., 261 Robinson Ave., Newburgh, NY 12550. Or (914) 561-0132.**

ITEMS OF INTEREST

State of the art electronics for 78s, cylinders, and pre-RIAA LPs. Get everything out of your records that was there originally, and at affordable prices!

Write for free brochure:

OWL AUDIO PRODUCTS
P.O. Box 3122
Linden, NJ 07036

MISCELLANEOUS FOR SALE

STEEL NEEDLES! (Loud &/Or Softone)

- 100 per package -	
500	\$11.00
1000	19.50
5000	58.00

Other Quantities Available
Large detailed parts catalog,
only \$3.00
refundable with order.

The Antique Phonograph Shop
32 S. Tyson Ave.
Floral Park, NY 11001
(516) 775-8605

Phonograph Toys & Novelties, Special Offer!

Ragtime Rastus, Shamandy, Banjo Billy, the Fighting Cocks & the Boxers, including the drive mechanism. All for \$145 & 2.50 post. Ask about the first naughty toy ever made for hand-crank phonographs - operates on the same mechanism. The Magnetic Dancers, complete, \$45. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (79)

The Emporium of Old Fashioned Things is always looking to buy interesting music boxes, phonographs, singing birds, optical toys, wind-up toys, clocks, etc. Write or call Frank Morello, 68 W. Main St., Bogota, NJ 07603. Or (201) 342-9279 (Tues. to Sat.) (78)

MISCELLANEOUS FOR SALE

Sheet Music all categories (SASE for details). Want lists welcomed (have helped many). Wholesale lots bought; travel to purchase. **The McCall Archive**, 444 East 10th St., Suite 147, New York, NY 10009. (79)

MISCELLANEOUS WANTED

Victrola TungsTone needles (full tone) in red & gold tins or envelopes. Alan Linderman, 18415 Lancashire Rd., Detroit, MI 48223. Or (313) 835-0457. (80)

GRAMOPHONE needle tins wanted to purchase/exchange. Many duplicates available. **Harry Marks**, P.O. Box 1793, Johannesburg, 2000, South Africa. (87)

Data on Mark Twain recordings sought. Anything out there? Tom Tenney, *Mark Twain Journal*, English Dept., College of Charleston, Charleston, SC 29424.

Gramophone Needle Tins wanted, particularly American & Canadian. Many British & foreign for sale at \$2., \$3. incl. HMV, Songsters, Columbia. Details and 8-page catalog for \$1 from R. Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184. (78)

PHONOGRAPH SHOPS

VICTORIAN TALKING MACHINE CO.
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Phonographs, Books, Parts
Quality repairs & restorations

261 Robinson Ave.
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(hours by appt)
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MC/Visa/Telephone orders
APM subscribers catalog
free with SASE.
Geoff & Judy Thompson

MISCELLANEOUS WANTED

Want old phonograph accessory items, especially US needle tins, dancing dolls, needle repointers, and record dusters. Write or call **Tim Tytle**, 12105 Camelot Drive, Oklahoma City, OK 73120. Or (405) 755-1324. (82)

SERVICES

Mainsprings! I now can manufacture any size or ends mainsprings or governor springs. Plus other phono parts. Quick response. Ron Sitko, 26 Tekakwitha Ct., Clifton Park, NY 12065. (80)

We fully restore Orthophonic reproducers and pivot for tone arm. 53 year experience. Ralph Banta, Rt. 1, Green Forest, AR 72638. (78)

Experienced machinist with home shop will repair any reproducer; machines professionally cleaned and repaired. Will buy any reproducer parts. **Randle Pomeroy**, 54 - 12th St., Providence, RI 02906, Or (401) 272-5560 after 6 pm. (78)

MAINSPRINGS — BEARINGS — GEARS!

100's of new and used parts. We manufacture and stock everything you need ... everything from machines to cylinder records required by vintage talking machine collectors: needles, record sleeves, books, decals, accessories. We also offer complete rebuilding and restoration services and can make your vintage talking machine perform like new. Fully guaranteed. Prompt detailed response to your specific needs.

Parts Catalog, \$3.
(refundable)

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